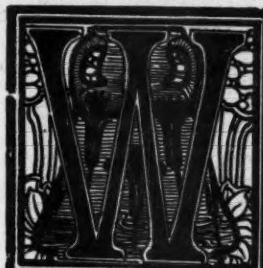


KERAMIC STUDIO

Vol. XVII, No. 10.

SYRACUSE, NEW YORK

February 1916



E herewith print a letter just received and ask those of our readers who are inspired by it, either for or against, to write us an answer. We will give to the best letter a prize of six months subscription to *Keramic Studio*. The interesting part of this letter is that the writer is not a beginner, and has evidently studied conscientiously in school and studios.

However she remains unable to see any beauty in conventional work:

"A recent copy of the *Studio* fell into my hands lately, and I am so pleased with the Naturalistic Supplement idea that I herewith hand you my subscription for one year, beginning, if you please, with the December number. I am glad you are giving some space to the naturalistic. It is only fair to the many to whom the conventional does not, and never will appeal.

"Have you ever looked at an Aubrey Beardsley drawing and felt an absolute repulsion creeping over you? You know the 'spotting' is exactly right, that rythm, and balance, and everything that goes to make up a perfect design is there, and yet you hate it—that is the way conventional has always affected me. When a child at school, design was taught in the drawing course all through the grades; and while I received good marks, and was always among those selected to decorate the blackboards, it went against the grain to do it. When I reached high school and was allowed to draw from casts and objects, and, later in life, when I painted in a life class and worked hard but joyfully over construction, values, and color, I understood then the rebellion that filled me in my younger days. The love of nature and of natural forms and color is so strong in some that the distorted, unnatural conventional shapes are as disturbing and irritating as a cubist portrait of a dearly loved face would be.

"For anything that comes as close to the eye as table china, it does not seem to me wrong to use naturalistic decorations, any more than it is wrong to paint figures or flowers on a fan—not gaudy bunches of flowers, sprawling all over the dish, but small groups and bands of rather flatly painted posies, but with their own beautiful lines and in their own beautiful colorings. I would like to see what Mrs. Paist (a china painter who can actually *draw*) would do along this line.

"Thanking you for your kind (though perhaps wearied) attention, and insisting again that I am glad you did it.

"Sincerely yours, V. P. S."

We have asked our readers for helpful criticism in order that we may make *Keramic Studio* more valuable to its readers. So far, we have had but one suggestion, to the effect that some of the designs we publish are very poor. This we must admit to be true but unfortunately it is a fact difficult to change for several reasons. There are in every issue one or more poor designs—surely—but good ones too. Every designer with every degree of artistic taste in design gets her four dollars worth many times over in a year even if she can use only a small proportion of the designs published. A good teacher gets one dollar each in a class of ten or over—at least that much for an hour's private lesson. Who can say that twelve issues of *Keramic Studio* are not worth to them *at least* twelve such lessons? For her own artistic self respect, the editor would prefer to publish only the really good designs, but she has to keep in mind the saying of one of our best teachers of design "you must *keep in touch* with the beginners, if they get something they really understand or are able to grasp and like, at the same time showing better things, you may be able to take them by the hand and lead them higher, step by step. But if you go too far over their heads, if it is all Greek to them, they will shut their hearts and minds to you and turn away."

A friend suggests that the editor should go over those poor designs, herself, before publishing, and correct the worst faults. Apart from the value of the editor's time when taken from her legitimate work, time only too limited to do the work she has to do, she knows nothing practically in the first place about naturalistic designing and, in the second place, there would be a great outcry from the originators, if anyone tampered with their designs. It is as if any one should twist the nose of your baby or alter the position of its limbs. And the curious thing is that the designs which the editor considers the poorest, very often prove the most popular, so it is by these stepping stones that we mount the ladder of art.

Plato held that in art as in everything else there is "from all eternity, an absolute pattern laid up in the heavens." We are all of us channels, more or less obstructed, through which flows the mind and soul of the infinite. The test of the unobstructed passage of an eternal thought is in its immediate acceptance by all, though thoroughly appreciated only by the few. By this test, we can gauge our success in art. If it is a true rendering of that pattern eternal in the heavens, the great mass of people must feel that it is beautiful even though they do not understand why. The reason why so many fail to appreciate the truths expressed by abstract or decorative design, is that the demonstrator has failed to get the *absolute* pattern. The truths expressed by naturalistic design are drawn from the seen instead of from the unseen—from the natural image instead of from the eternal mind. It is easier for a child in art to appreciate the naturalistic for this reason, as all children must grasp first the concrete, afterward the abstract. So *Keramic Studio* must continue to publish all sorts and conditions of designs—must be "all things to all men"—cater to all tastes—and must ask its readers and good friends always to think of "the others" when they find designs that do not appeal to them or in which they can see glaring faults. If they will look with open minds they will find even in the poorest design a bit of that absolute pattern—for the editor does *not* publish designs that have no merit whatever.

* * *

We have received from Reusche & Co. a specimen mounted moth in a neat pasteboard and glass case. These are put up with the idea of suggesting beautiful color combinations for those who wish something new or different. It is a good idea and a valuable one for those who can afford several specimens.

EXHIBITION NOTES

There was in Denver an interesting exhibition of decorated china in the week beginning December 6. The Gas Co. of Denver which are selling a china kiln made in Denver, had turned over the whole of their first floor display room to china decorators and advertised the exhibition without charge or expense to them. Hundreds of dollars worth of china were sold and the event greatly increased the interest in and demand for decorated china.

There was a large and attractive table of Coover Outlines and it was evident from this exhibition that the interest in conventional decoration is developing considerably throughout the West.

CHICAGO CERAMIC ART ASSOCIATION

THE 23d Annual Exhibition of the Chicago Ceramic Art Association was held during the month of October in the Art Institute of Chicago.

The work showed the stimulating influence of the class in constructive design which is conducted for club members by Mrs. Edward L. Humphrey. Admirable fitness and restraint characterized the designs throughout—notably in the tableware exhibit. The possibilities of the different wares were well recognized;—the collection of Sedji showed clever treatment, the more ornamental Satsuma was richly decorated, and the beauty of line and surface characteristic of the Belleek was given full value.

A departure from the usual work of the Club was a case of pottery made and decorated by one of the members, the use of copper luster and enamels giving a suggestion of an old-time ware.

Miss M. Ellen Iglehart was awarded the Burley and Co. Prize for the most appropriate design for tableware. Her



OLIVE M. JOHNSON
(A. H. Abbott Prize)

set showed an effective geometric border with an especially clever adaptation on the handles, in three tones of gold with accents of black. A Tile and a quaint Bowl of octagonal shape, were decorated with baskets of flowers in bright-hued enamels. As usual, Miss Iglehart's pieces were distinguished by beauty of coloring and execution.

Miss Olive M. Johnson, a new member, received the A. H. Abbott Prize for the best individual exhibit, a group of sixteen pieces strikingly original in design and treatment. Her large Belleek Lamp-vase showed panels filled with composition flowers, held together by bands of geometric ornament in rich colors. Another departure from the usual was a Satsuma Vase showing conventional baskets of multi-colored flowers set in an allover geometric design. Other pieces were a handled Satsuma Vase in rich blue, brown and black enamels, a Tea-set and several Boxes.

Miss Maud Myers, of Aurora, was awarded the Hasburg Gold Prize for her artistic use of gold on a large Sedji Tray. This was an exceedingly attractive piece, the design being



Anne J. Brown	Ione Wheeler	Edith Bell
Maud Myers (Hasburg Gold Prize)		
Anna V. Cornish		Mary E. Hippie
Anne T. Brown		Isabelle C. Kissinger

worked out in a satisfying combination of white gold with blue green and dull orange enamels.

The F. B. Aulich Color Prize was taken by Mrs. Rena O. Pettersen, for a Dresser-set of exquisite coloring, soft salmon-pink, grey-green, and ivory. The set showed a border with flower-motif, and an allover spot-design. Among other good things Mrs. Pettersen exhibited a Satsuma Nut-set in lavender, ruby and pale yellow enamels with gold, a large Vase with green and gold orchid design, and a cabinet Teapot in shades of pink and crimson purple.



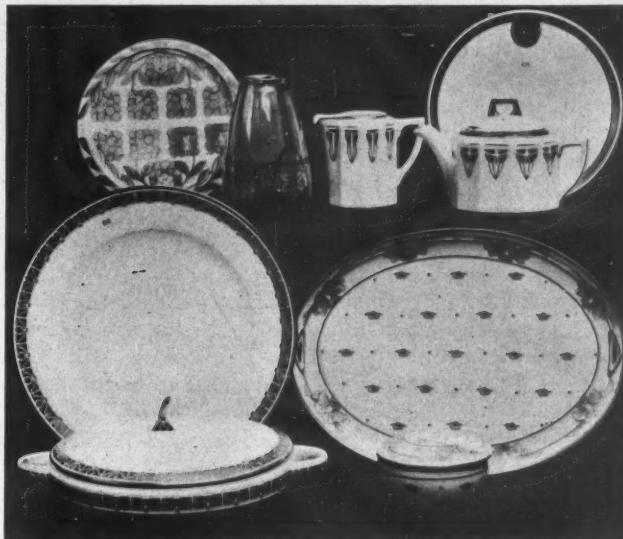
ISABELLE C. KISSINGER

Mrs. Anne T. Brown received Honorable Mention for her Dinner-set, which had a simple decoration in green and gold, a refined and very usable design, beautifully executed. A Satsuma Box in blue, orange and black enamel, and a Vase with decoration of rich crimson berries with grey-green leaves were other good pieces.

The President, Mrs. Isabelle C. Kissinger, made a contribution strong as to number, design and workmanship. A faience Porch Set with large tray, was a striking note in the tableware case, on account of its quaintness of shape, and the charm of the decoration. Among other noticeable pieces was a Breakfast Set with a simple, well-proportioned design in blue enamel, which suggested at once a joy in ownership. Mrs. Kissinger's Pottery was good in form, decorated in enamels in rich blues, greens, orange and dull crimson, with a background of copper luster.

Miss Ione Wheeler, widely known for her luster-work, this year exhibited a Dresser-set with a violet motif, in grey-green, violet and warm ivory. It was strong both in design and color.

Miss Mary E. Hipple, of Elgin, sent her usual large contribution of well-designed pieces, interesting for their color-values and variety of treatment. Her most striking piece



Amanda E. Edwards

Myrtle E. Lidberg

Anna J. Cornish Marguerite J. Rood

M. Ellen Iglehart (Burley & Co. Prize) Rena O. Pettersen (Aulich Prize)



MARY E. HIPPLE

KERAMIC STUDIO

was a large Belleek vase, decorated with enamels in rich oriental blue, dull red and yellow, with background of green, showing a faint all-over spot design. Six Sedji Plates were each different in design, but colored alike with blue and green enamel. Other good pieces were a Belleek Pitcher in green and dull orange, a Dresser-set in pastel colors and a Salt and Pepper Set in black and gold.

One of the best Sedji pieces we have seen was a Mayonnaise-set by Mrs. Marguerite J. Rood, showing a clever design, well colored, the enamels being particularly successful. One of our visitors, a Japanese dealer, declared that this set should be sent to Japan to show the results obtained in this country, with colored enamels on Sedji. Mrs. Rood contributed other interesting pieces, a large Vase with narcissus design in enamels, and a white and silver Tea-set.

Miss Edith H. Bell also showed successful Sedji, a Vase in greens, blues and dull orange enamel. A quaint combi-

nation Teapot, Sugar and Creamer in brown glazed ware was unusual in its dull red and blue enamel. A square Cookie-plate with rose design was developed in several tones of yellow with green.

Mrs. Anna V. Cornish was represented by five Vases in metals and lusters, good in design and delightful in color.

Mrs. Myrtle Lidberg showed a set of etched Plates having a skillfully designed border with monogram medallion.

A round Tile, in silver and black, from the studio of Miss Amanda E. Edwards, was strikingly original in design, as were also a successful Cup and Saucer in gold and enamel and a Dresser-set in enamels.

The Club has been so fortunate as to secure Mrs. Humphrey again for this year's course in Design and Color, and a large, light class-room has been offered by Burley and Co. There is evidence of a renewal of interest in the work, and the members are looking forward to an interesting study-course.



EDITH BELL
ISABELLE C. KISSINGER

ANNE J. BROWN
MARY E. HIPPLE

AMANDE E. EDWARDS
M. ELLEN IGLEHART

VASE (Page 144)

Henrietta Barclay Paist

THIS may be treated as monochrome in either Brown or Grey. If in Brown use Satsuma or Neutral Yellow for the body of vase and Finishing Brown and Neutral Yellow for the other values, mixing the two for the middle and lighter values and using the Finishing Brown pure or nearly so for the darkest values. Begin by tinting the entire vase with the Neutral Yellow or Satsuma and fire. Then trace on the design, oil all the spaces when the color is flat, the spaces for lighter values first, and dust with the powder colors which have been previously mixed and tested. The bodies alone of the birds are shaded. Follow the values as reproduced, using the two colors, and for the last fire outline the abstract design which supports the border and the birds, leaving the

clouds without outline. If the grey scheme is preferred follow the treatment for chop plate in November issue for same motif.

* *

NINTH ANNUAL EXHIBITION OF ARTS AND CRAFTS

THE Committee of Award of the National Arts Club announce that the Life Membership Prize in the National Arts Club has been awarded to Dorothea Warren O'Hara.

The decision of the Committee is based not only upon the standard of Mrs.O'Hara's work as shown in the present and former Exhibitions of the Society, but upon a careful study of her work as a whole and of what she has accomplished in the development of her particular craft, Keramics



WATER PITCHER, IRIS MOTIF—LEAH H. RODMAN

Black part of design, Aztec Blue, with one-third Azure Glaze. Grey part of design, Banding Blue, bit of Black, one-third Azure Glaze. Light part of design Azure Glaze. Bands and dots Black.

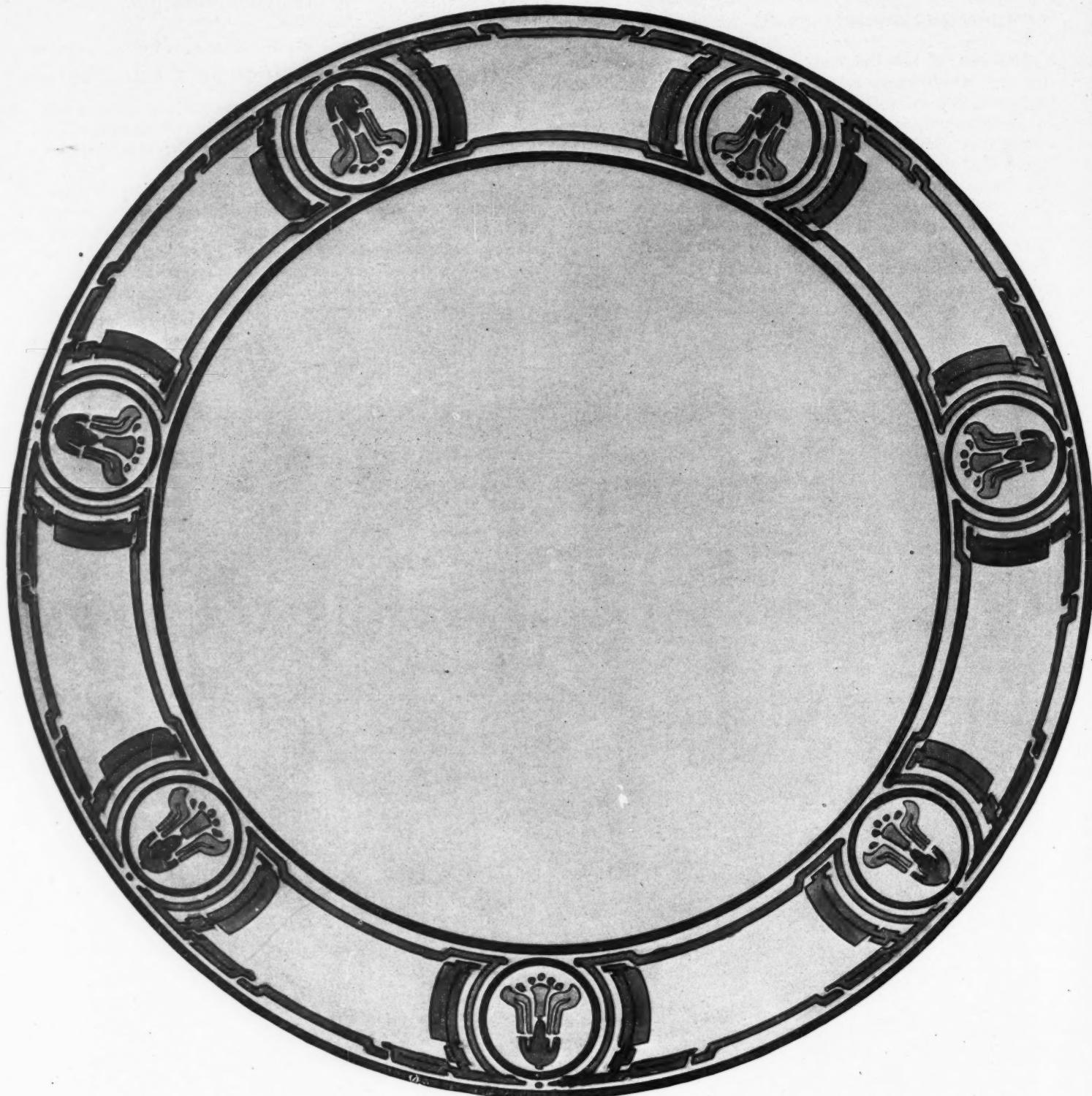


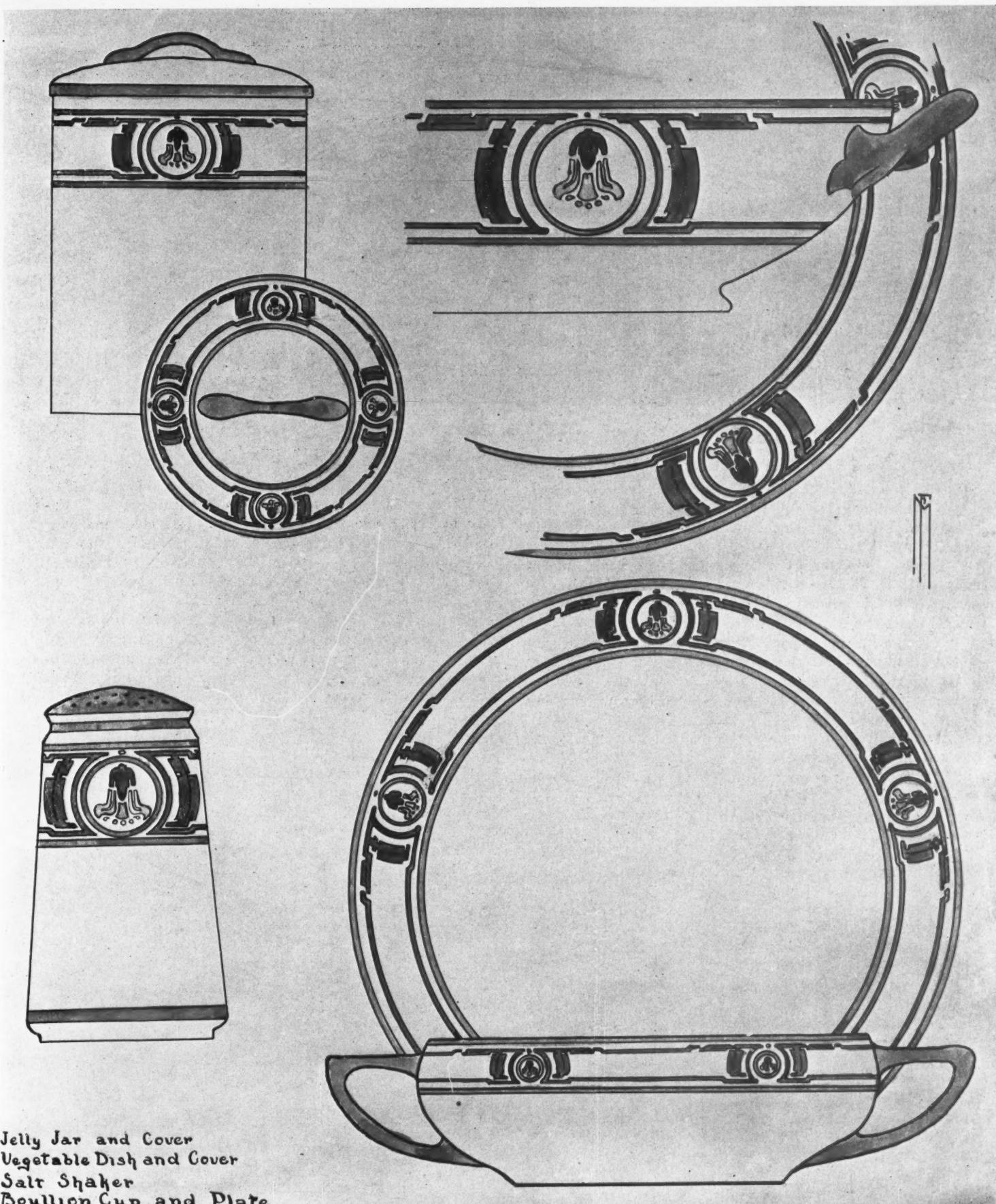
PLATE DESIGN—FLORENCE R. MILTON

(See opposite page)

THIS design is in four sizes each adapted to the circle and straight band, viz.: smallest size, circle, jelly jar cover; straight, boullion cup. Next smallest, circle, boullion plate; straight, jelly jar. Next largest, circle, vegetable dish cover; straight, salt shaker. Largest, circle, plate; straight,

vegetable dish.

Outline with Black. Apple Green stems, leaves and calyx of the flower. The flower is Rose color and the circle band around it and inside and outside bands of border are Gold.



Jelly Jar and Cover
Vegetable Dish and Cover
Salt Shaker
Boullion Cup and Plate.

DESIGN FOR DINNER SET—FLORENCE R. MILTON

(Treatment page 140)



MRS. S. M. BAILEY

PHILADELPHIA EXHIBIT

THE Ceramic League of Philadelphia held its Ninth Annual Exhibition in the Fuller Building, April 22 and 23, preceded by a private view for the members of the League and the Press on April 21st.

This has been one of the largest and most successful Exhibitions in the history of this organization; there was a great variety of work, conventional, naturalistic, and a great deal of enamel work.

Seven gold pieces and a Belleek tea set were given as prizes and awarded as follows: the Ceramic League prize to Miss R. M. Dowie, whose collection was varied and beautiful, including many striking pieces of enamel in rich and beautiful colors, displaying marked originality; a plate in Florentine design and a vase with dancing figure in white enamel on a background of black and gold being particularly good.

The Mitcheson Memorial prize for original conventional work was awarded to M. E. Oakes for a tea set done in blue, with Jack-in-the-Pulpit motif in green and Roman gold. Honorable mention to Miss R. M. Dowie.

The Mitcheson Memorial prize for original naturalistic Work was awarded to Mrs. A. B. Moulton for a plate done in wild carrot blossoms.

The Mitcheson Memorial prize for general excellence was taken by Miss A. M. Wenzelberger with a large vase done in chrysanthemums. Honorable mention to Mrs. C. Worrel, Mrs. F. J. Kohler and M. E. Oakes.

Another Mitcheson Memorial gold piece was awarded for the best set to Miss E. A. Disston for a set of plates, rose decoration. Honorable mention to Mrs. F. J. Kohler and Miss Anna Bertha Otterbach.

The prize for best decoration on Lenox Belleek was awarded to Mrs. F. J. Kohler. Honorable mention to Mrs. J. A. Bailey.

Two Coover prizes were won by M. E. Oakes and Mrs. Mrs. William Clime, with honorable mention to Mrs. A. B. Cobden.

Among the members of the League who displayed work worthy of particular mention were Mrs. Walter Herring, whose plates done in various flowers with acid etched borders to match were gorgeous, and among the most admired pieces. A pitcher in grapes and another in yellow poppies were by the same artist.

Miss Grace S. Martin showed among other things some well executed pieces of Satsuma with delightful color schemes.

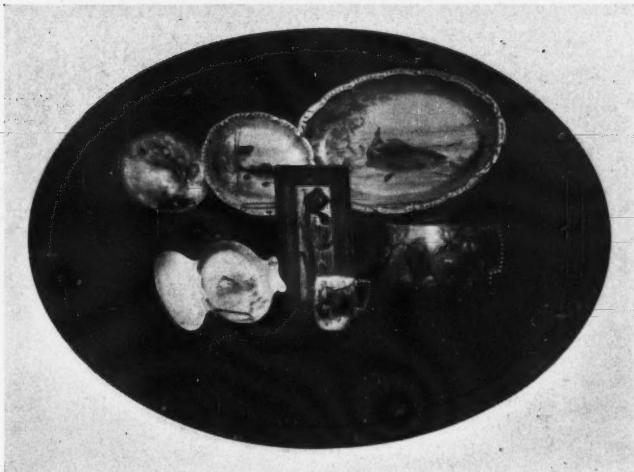
Miss A. B. Purple exhibited several beautiful vases, one in lustre over gold, that was a symphony in purple green and gold. Mrs. E. V. Kaseman had many dainty pieces and a large tile painted with birds was particularly attractive. Mrs. Paul Franklin Mowry exhibited a tea set done in blue enamel and gold that was exquisite.

Mrs. Amy R. Stevenson's most attractive piece was a vase with peacock decoration in rich blue, matt green and lustre; there was also a charming mayonnaise bowl with butterflies in yellow enamel. Mrs. A. C. Heritage exhibited a punch bowl with grapes, several tiles done in sepia, and a nut set. Mrs. K. F. Congdon had some very good tiles and a fish set. Miss Dorothy Gregory had many pieces that showed marked originality and strong color; a fruit set in green with semi-conventional gooseberries was particularly good.

Mrs. C. F. James had a handsome punch bowl, a sardine tray and many beautiful plates. Mrs. John Winthrop's collection contained a very attractive set of Paté cups and plates with a conventional design in shades of coral and pale yellow with black outlines. Mrs. Edwin A. Fitts exhibited a charming sugar and creamer in yellow lustre and gold with turquoise enamel, an earthenware jug with design of cherries, a fern dish



MISS GRACE S. MARTIN

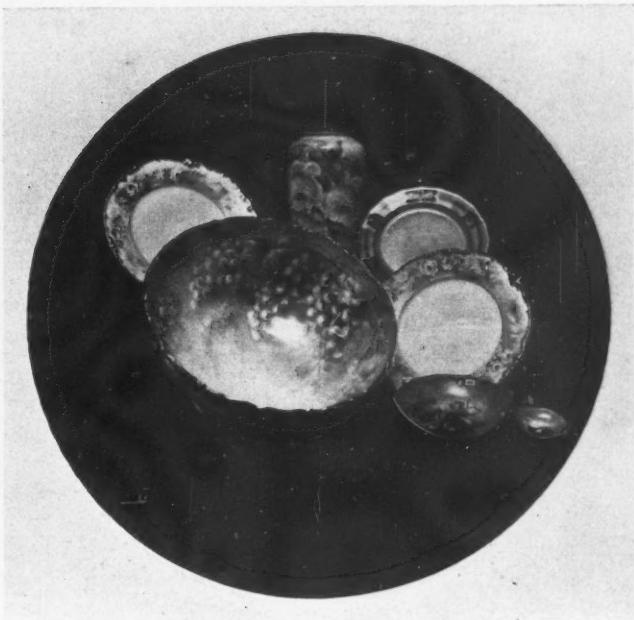


MR. K. F. CONDON MRS. C. F. JAMES

and several other pieces in conventional designs. Miss M. A. Frick had a large tankard and several trays decorated with fruit.

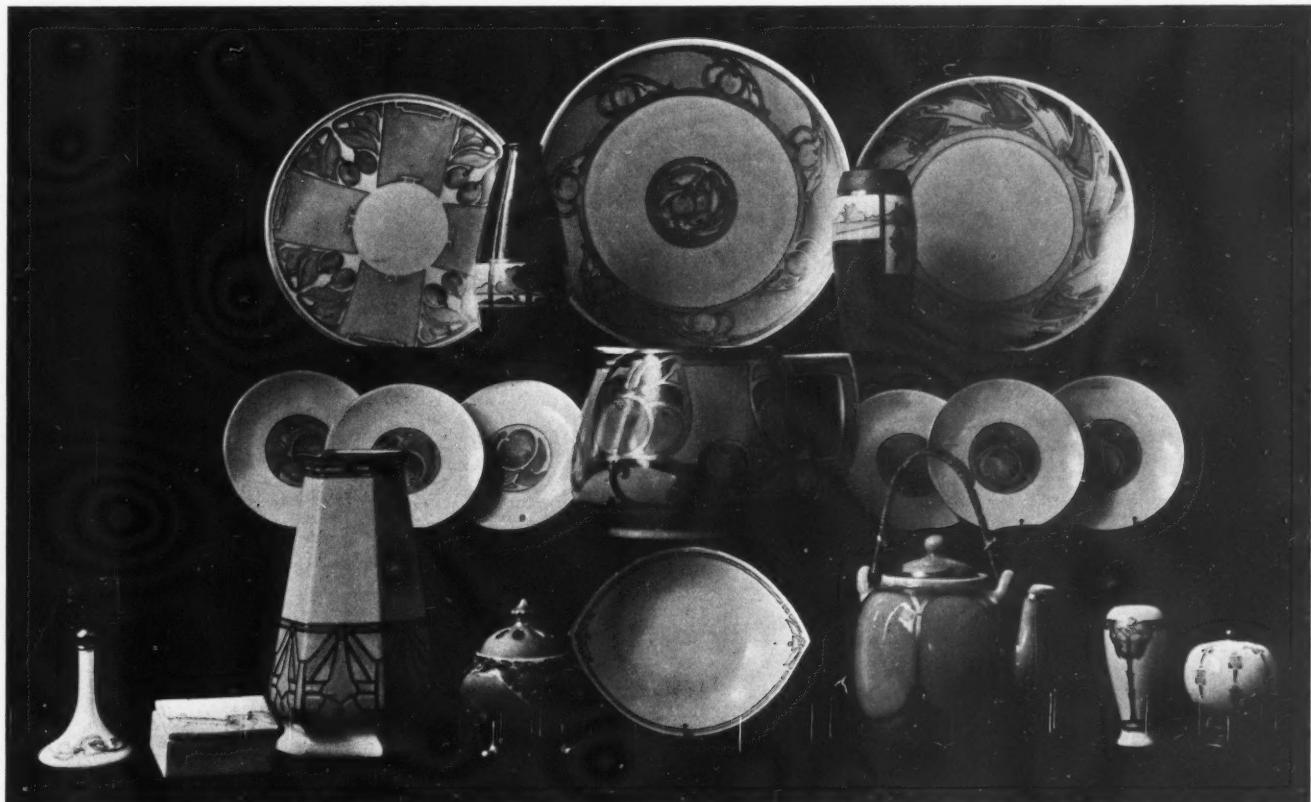
In order to ascertain what would appeal to the popular taste, every visitor to the exhibition was privileged to vote for their favorite pieces; a tea set elaborately decorated in etched gold by Mrs. F. J. Kohler won the popular vote.

NOTE.—We regret that we were unable to reproduce the other illustrations but the photographs were not clear enough.—[Ed.]

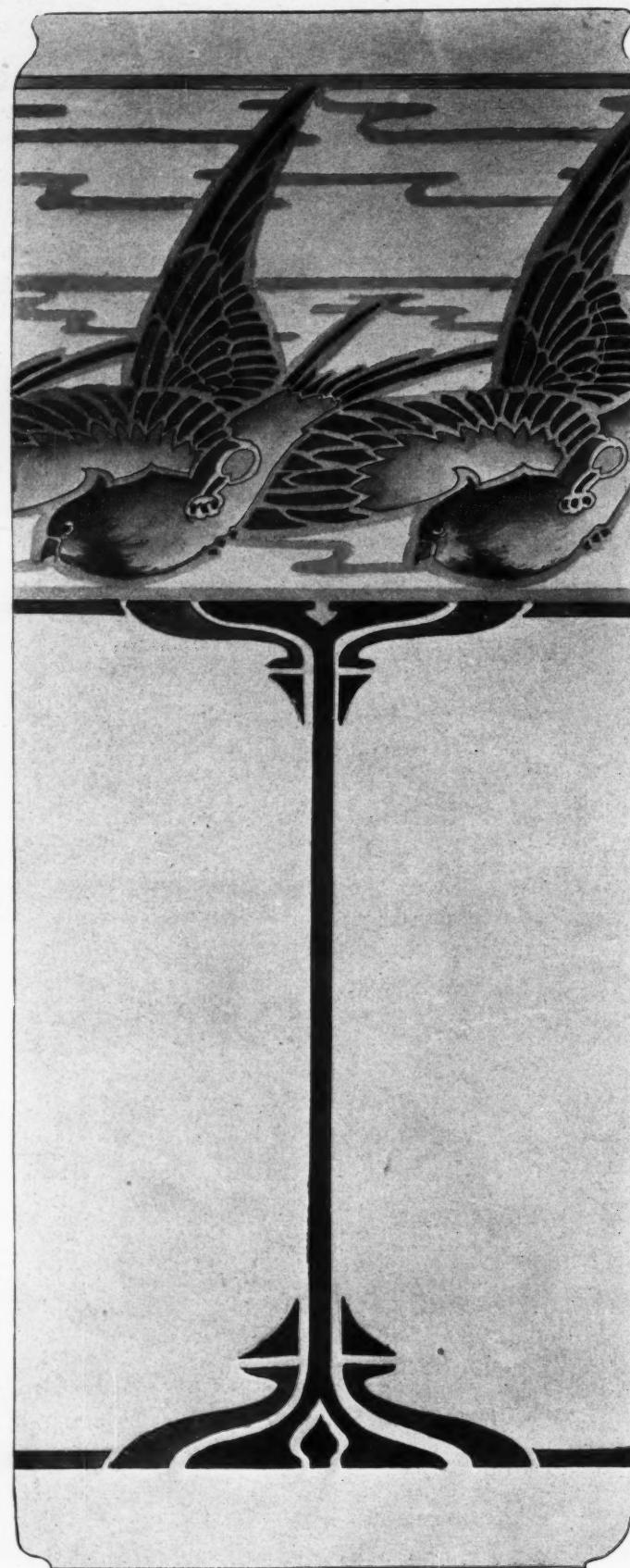


MRS. WM. CLINE

MRS. A. C. HERITAGE

PHILADELPHIA EXHIBIT

MISS MARY BEST, FARGO, N. DAKOTA



VASE, FLYING BIRD MOTIF—HENRIETTA BARCLAY PAIST

(Treatment page 139)

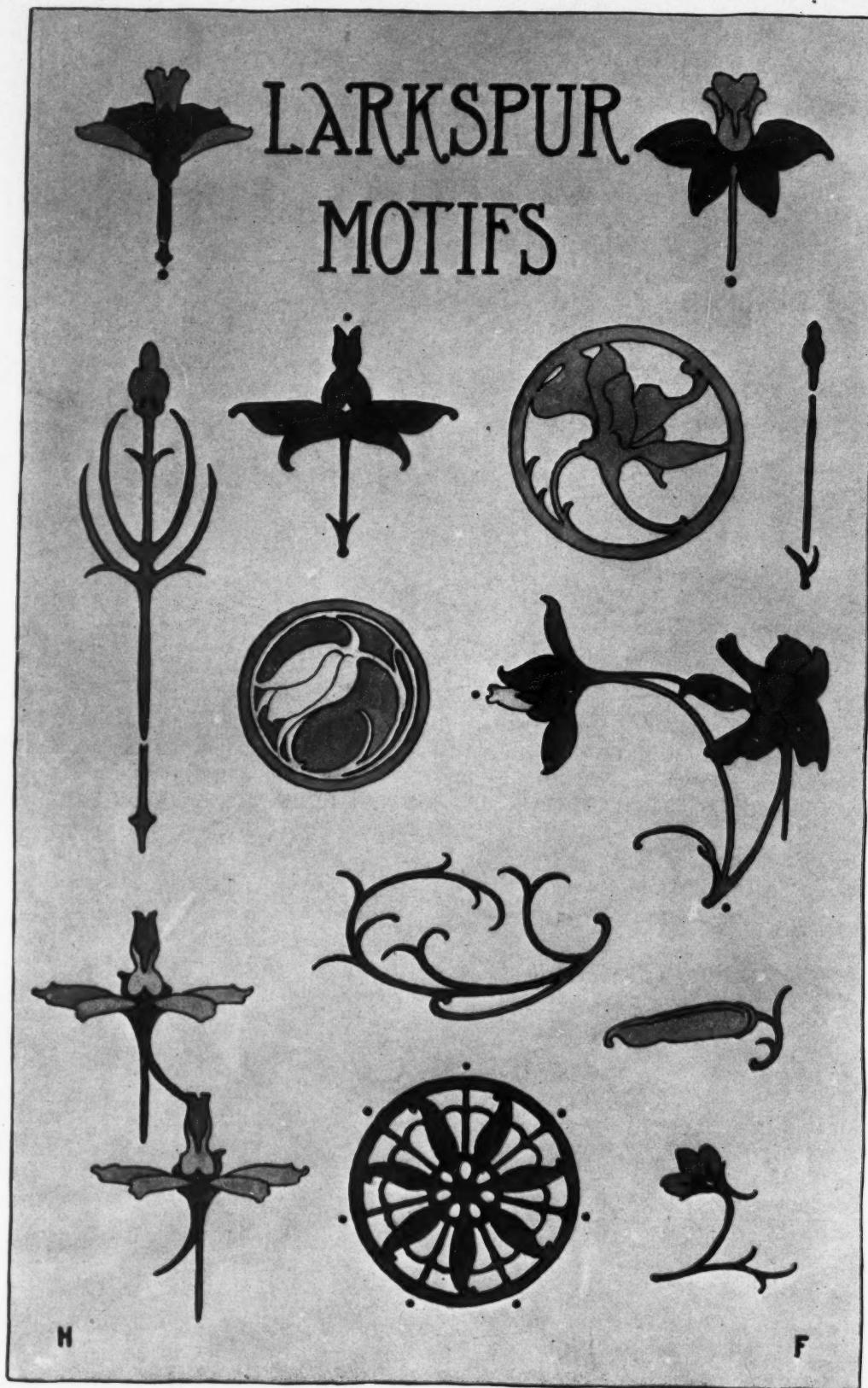


TOP OF VASE, FULL SIZE, FLYING BIRD MOTIF—HENRIETTA BARCLAY PAIST



DUTCH BOY AND GIRL—L. J. B.

(Treatment page 148)



LARKSPUR MOTIFS—HAZELTINE FEWSMITH

FLOWERS are outlined with Dark Grey and Copenhagen Blue and painted with Deep Blue Green and a little Copenhagen Blue and shaded with Copenhagen Blue and a little Violet. Leaves and stems are Apple Green, Albert Yel-

low and a little Yellow Green. Buds are Copenhagen Blue and a little Yellow Green. Background is Pearl Grey and a little Albert Yellow and a touch of Yellow Green.



Hazeltine Fewsmith

LARKSPUR—HAZELTINE FEWSMITH

DESIGN WITH DUTCH BOY (Page 144)

L. J. B.

OIL windmill and all dark spaces in the background and dust with Water Green No. 2. Oil the boy's trousers and the dark markings on waist and face and dust with Water Blue. Oil the path and dust with 1 Bright Green and 1 Ivory Glaze. Oil the boy's waist and dust with 1 Grey Blue, 1 Ivory Glaze. Oil the cap, shoes and light part of doorway and dust with Coffee Brown. Oil the sky and dust with Glaze for Green. Paint a very thin wash of Yellow Brown and Dark Grey over the face.



DESIGN WITH DUTCH GIRL (Page 144)

L. J. B.

OIL lower part of windmill and the dark foreground leading from it, also the strip of land in the water, and dust with Water Lily Green. Oil the top and arms of the windmill and dust with Bright Green. Oil the distant windmill

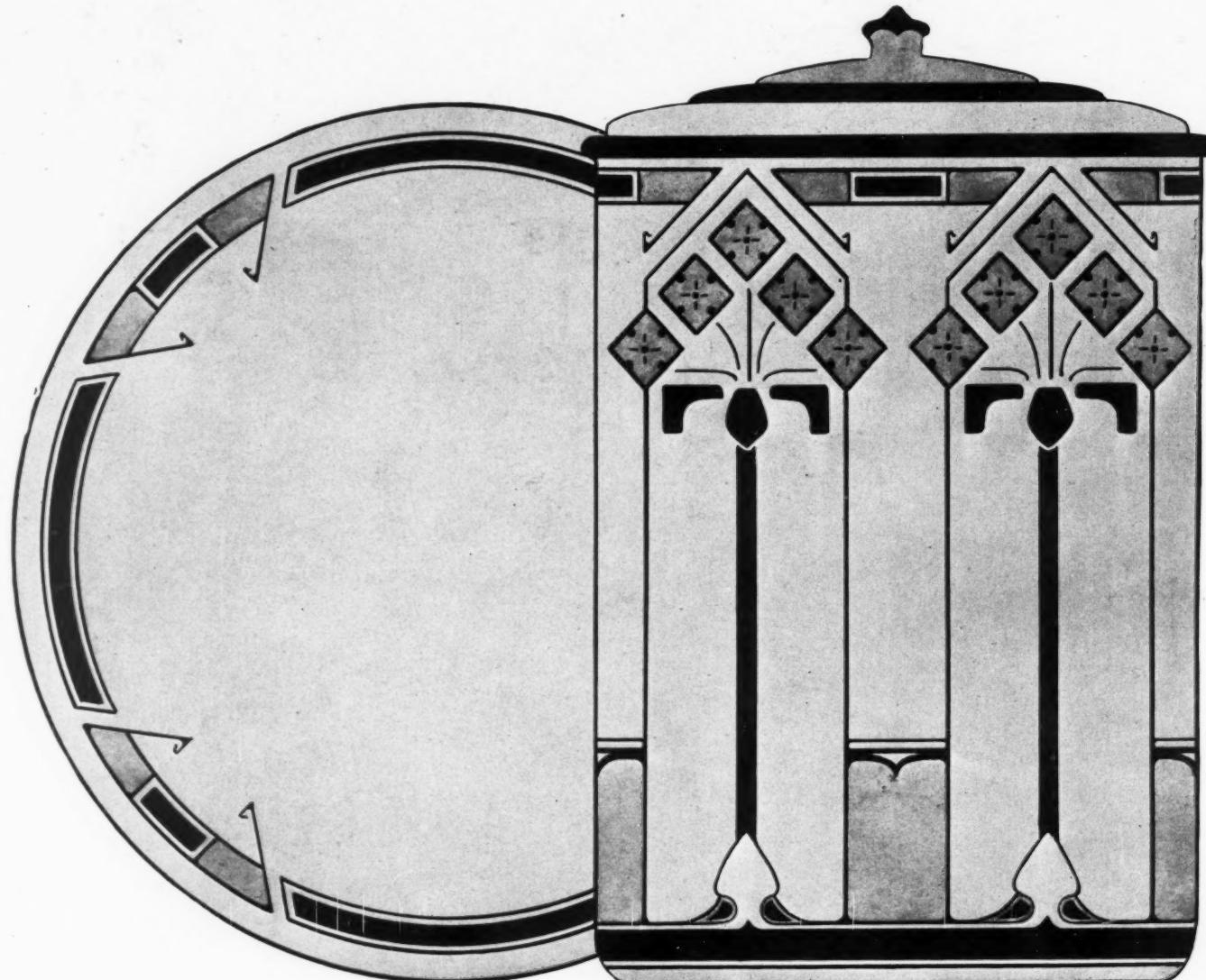
and landscape with a very thin application of oil and dust with Mode. Oil the dark part of girl's dress and dust with Deep Ivory. Oil her hair and dust with 1 part Deep Ivory and 1 part Ivory Glaze. Oil the dark figure in the cap and dust with Yellow Brown and a little Yellow Red. Oil the cap and light part of dress and dust with Yellow for Dusting. Oil the clouds and fence and dust with Cameo and the path with Cameo and a little Pearl Grey. The water and sky are dusted with Pearl Grey and a little Sea Green or Turquoise Blue. Paint a thin wash of Yellow Brown and Dark Grey over the face and arms.



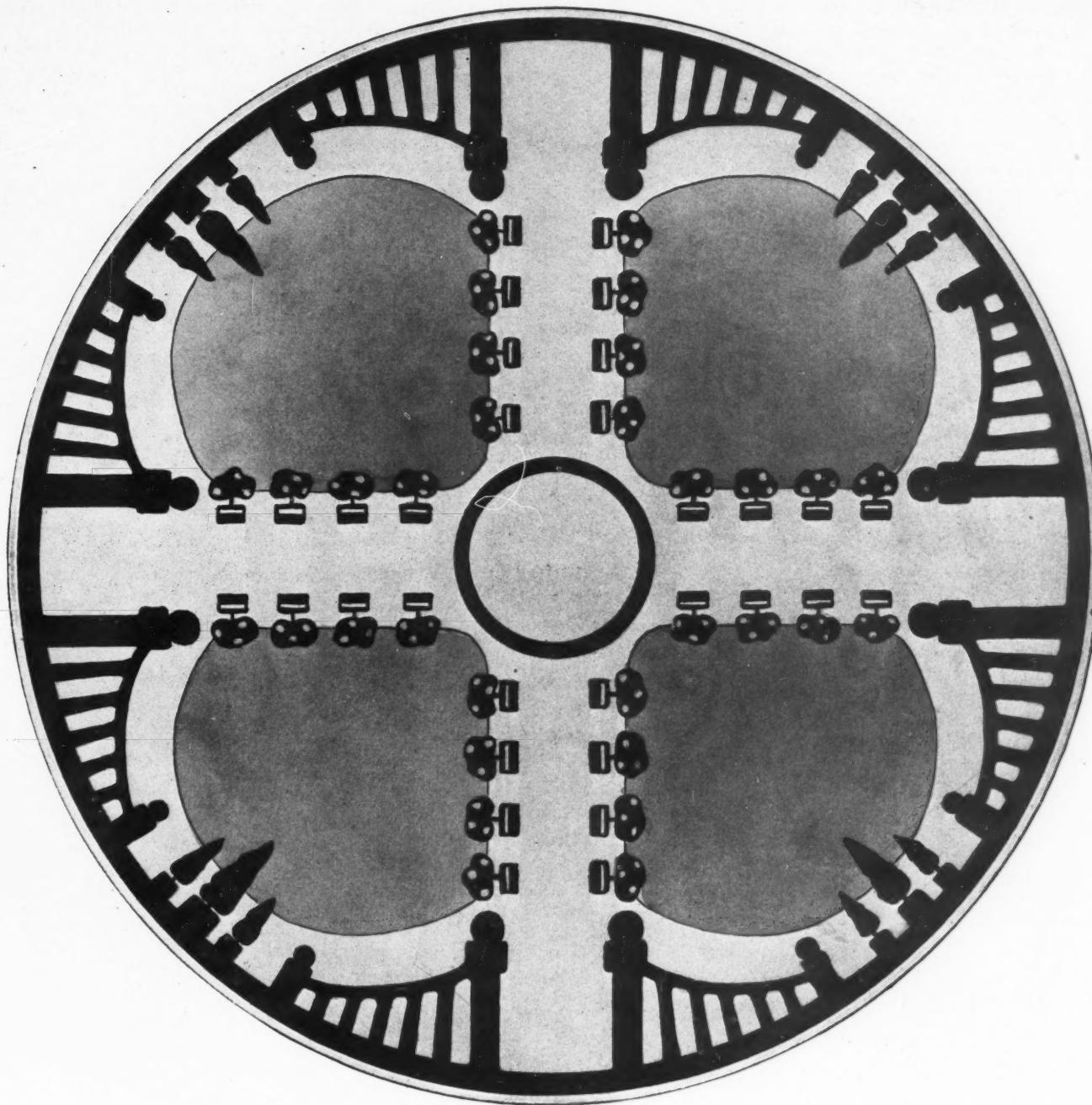
MARMALADE JAR

Elma S. Ritter

FOR the leaves and stems and all spaces indicated by black on both jar and saucer, use Brown; for the flowers a Light Blue or Yellow. All single lines are Black, and use Black for the center and outline of leaves and flowers.



MARMALADE JAR—ELMA S. RITTER



TILE, FORMAL GARDEN MOTIF—M. L. BRIGHAM

Design for Gold or Silver and one color.

ANSWERS TO CORRESPONDENTS

C—I understand how to put matt on a vase but does this differ from "dusting?"

No it does not if you have been applying oil and brushing the dry color over the oil.

C. J. M.—Will you please give the required proportions for a medium which uses Oil of cloves and Balsam Copiba?

Some people use 5 parts Copiba and 1 of cloves but a better one is 4 parts Copiba, 1 cloves and 2 Garden Lavender Oil.

M. I. S.—I have been having considerable trouble trying to use matt colors on china. I wanted a light cream so mixed Ivory and white and ground them about a half hour but found the longer I ground them the darker they became and after firing were a light brown. Before I began grinding everything was perfectly clean.

I also find in using matt white it fires rather coarse and sometimes chips off. Will you tell me just how to prepare matt colors?

What gold is used to secure the soft matt effect? I use Roman Gold but it is rather bright when burnished.

Can see no reason for the dark color unless the Ivory was labelled wrong and was a darker color.

Colors will chip off if used too heavy but if that is not the cause perhaps the white is not fluxed enough, a little flux could be added to it.

The best way to use matt colors is to dust them on. If the color seems coarse and grainy rub out the lumps with a palette knife or a glass muller before dusting it on.

Perhaps you are referring to the Green Gold; it burnishes rather bright but has a greenish cast which gives it the dull effect or you may possibly mean a matt gold, the roman gold is a burnish gold. The matt gold is not being used now so you possibly refer to the Green Gold.

L. N. C.—Are stilts used to stack Satsuma for firing?

It is not safe as the ware is soft and the stilt is apt to take a piece out of it. Use a small piece of platten for stacking.

A Subscriber—How should Seji ware be fired?

2. *What made pimples come on the inside of a Seji ware bowl?*
3. *Should unfused gold be used on it the same as Belleek?*
4. *What can a person get in white gold to use on Belleek? Can ordinary white gold be used or must it be an unfluxed white?*
5. *What makes enamel rough and uneven?*
6. *Should Belleek china be stilted and why?*
7. *Can green gold, white gold and red gold be used over unfluxed gold?*

1. It can be fired quite a little hotter than Belleek but not as hot as the French china, it requires the same fire as the Satsuma ware.

2. It may be caused by an over-fire but if your colors were not over-fired then possibly it may have been in the ware.

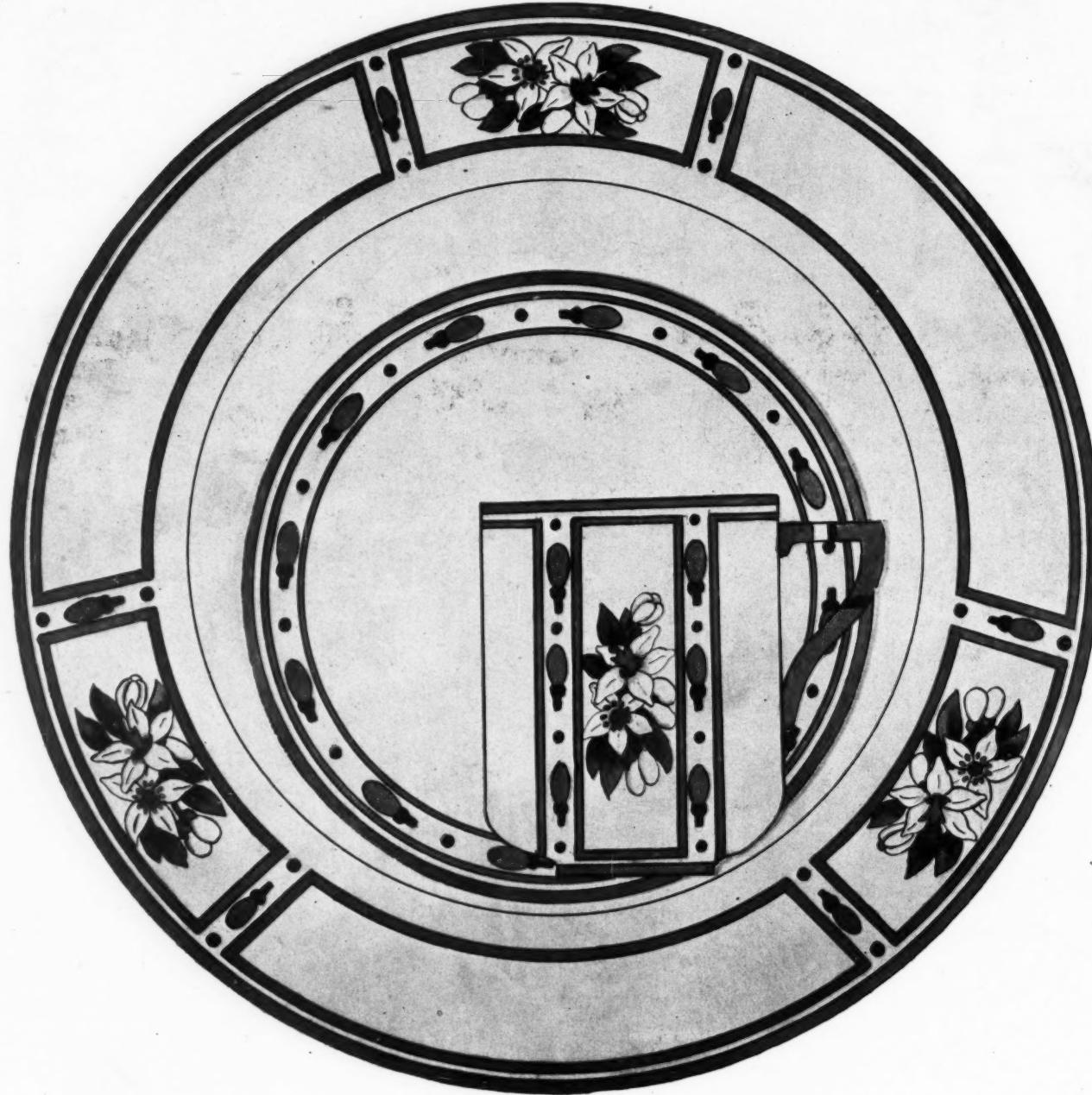
3. It is not necessary to use unfluxed gold on it.

4. Use the regular white gold on Belleek and give it a light fire, it does not over-fire as easily as the fluxed gold.

5. An under fire will make enamels rough if the unevenness is caused in the fire, but if caused when putting it on, it probably was not used thin enough or you may not have used enough in your brush so it flows easily from it.

6. It is best to place large pieces of Belleek on stilts so the heat can circulate all around it, the piece is not so liable to crack.

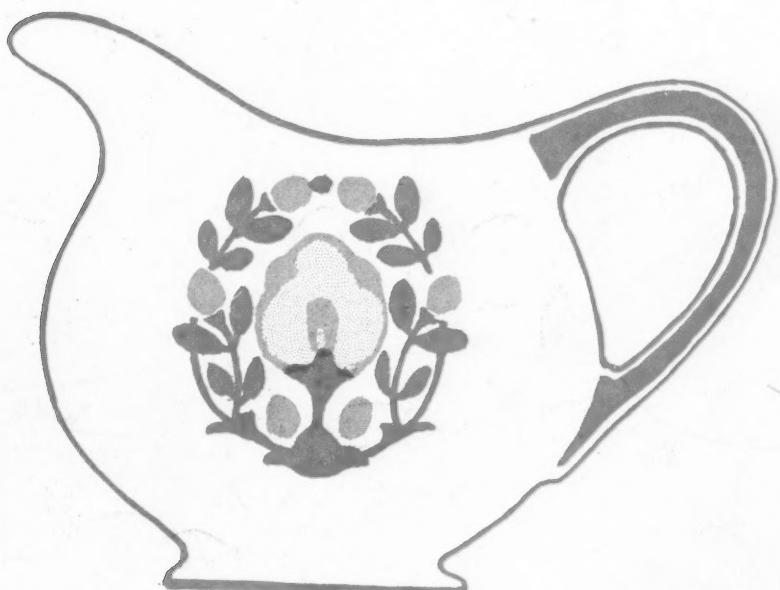
7. Yes, they can be used over the unfluxed gold.



SALAD PLATE AND CUP AND SAUCER—MAY B. HOELSCHER

OIL leaves and the small circles in bands and dust with Florentine Green. Oil the large figures in the bands and dust with Deep Ivory and the dark part of it with Coffee Brown. Outline around flowers and the bands are Green Gold. Second Fire—Paint a thin wash of Albert Yellow over

flowers and buds and paint centers of flowers with Yellow Brown. A tint may be added in the long panels on the plate and the plain panel on cup if desired. It should be oiled and dusted with 2 parts Pearl Grey, 1 Ivory Glaze and a little Albert Yellow. Retouch Gold in second fire.

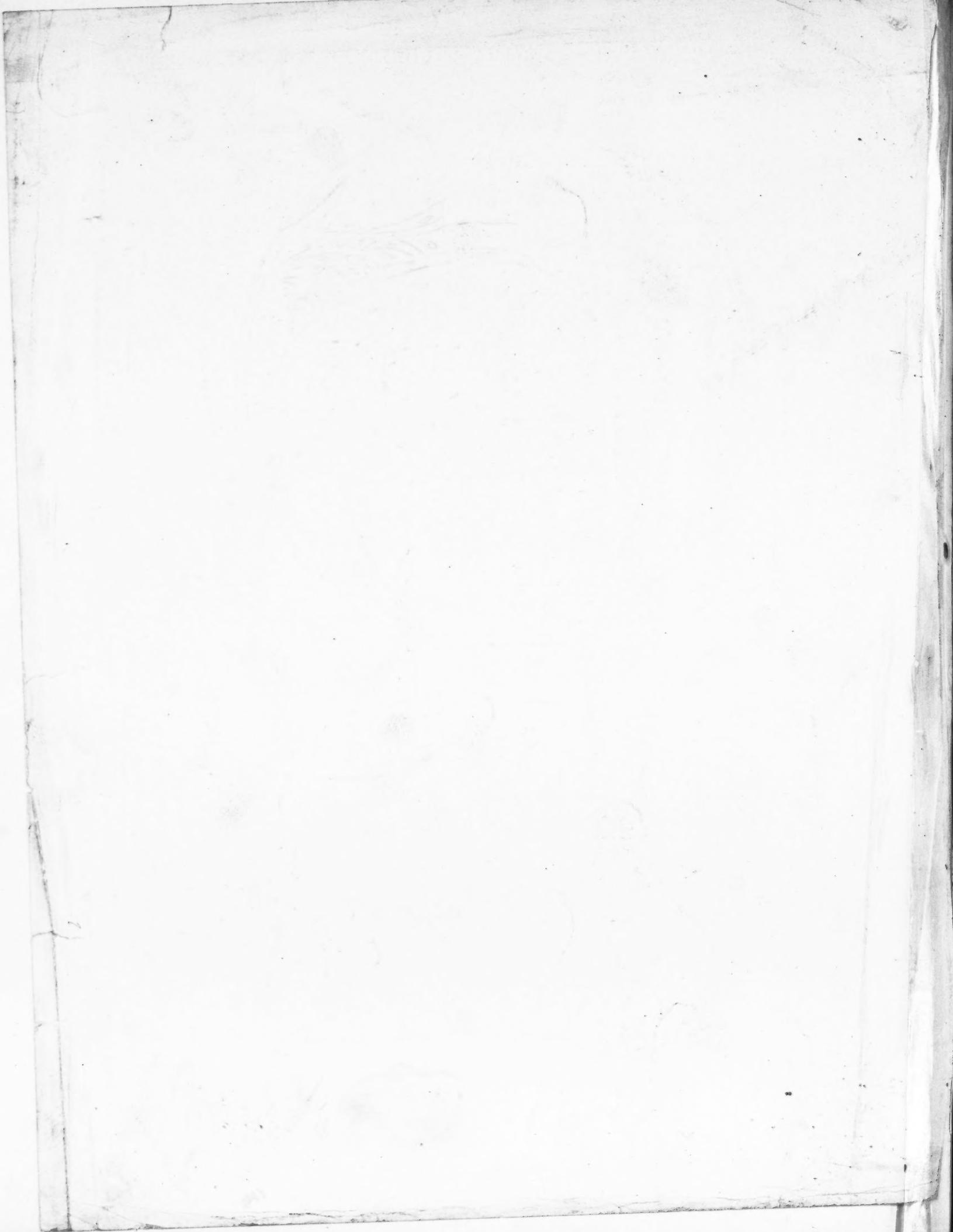


CUP AND SAUCER, SHAKER AND CREAMER—ALBERT W. HECKMAN

FEBRUARY 1916
KERAMIC STUDIO

See page 8 Naturalistic Section

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SYRACUSE, N. Y.





BIRD VASE—KATHERINE LINDSEY PERKINS

FEBRUARY 1916
SUPPLEMENT TO
KERAMIC STUDIO

See page 1 Naturalistic Section

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